ISSN 1059-1249

Volume 35 No. 2
September 2023

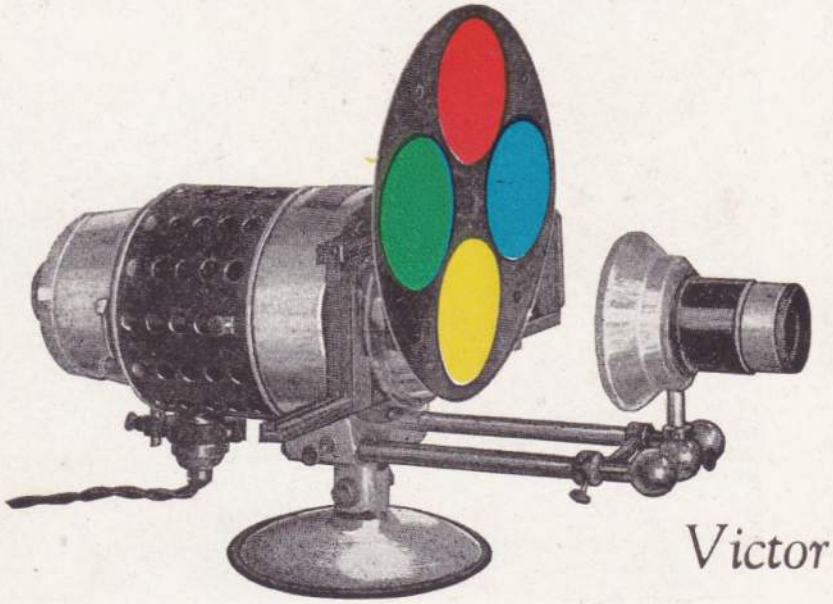
the magic lantern Gazette

collecting... projecting... and sharing

See article on page 15.

Magic Lantern Society of the United States and Canada

VICTOR COLOR WHEEL

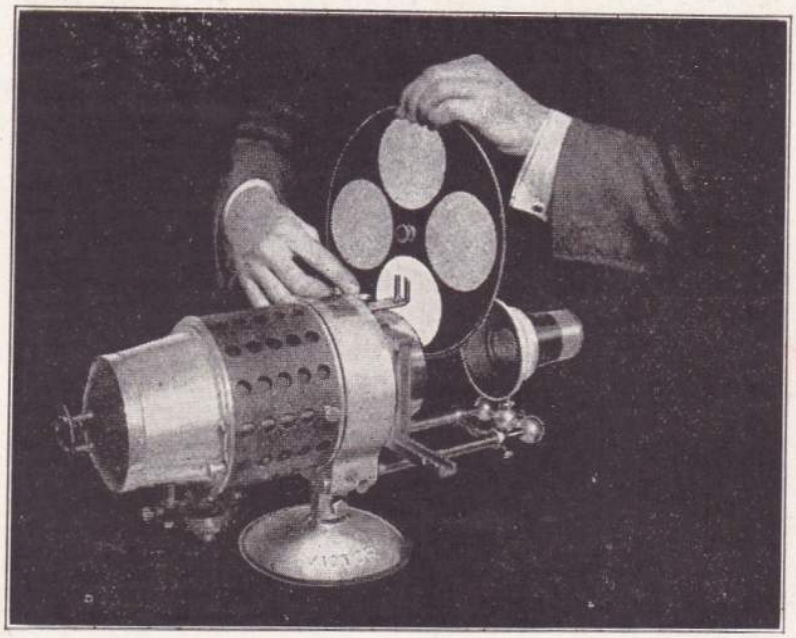


A SIMPLE ATTACHMENT WHICH CONVERTS THE VICTOR PORTABLE STEREOPTICON INTO AN EFFICIENT SPOT OR FLOOD LIGHT FOR TABLEAU, CANTATA OR PAGEANT.

Victor Animatograph Co.

Davenport, Iowa.

See article on Page 25.



Instruction for Attaching Color Wheel

To attach Victor Color Wheel to Victor Stereopticon first remove the thumb screw from your machine at point indicated in illustration and put in its place the "shoulder" thumb screw which accompanies the Color Wheel.

Slip under the "shoulder" of this new thumb screw the slotted opening at the end of the longer part of the metal bracket with the two tongues of the shorter part of the metal bracket pointing upward. Tighten down the thumb screw to hold metal bracket firmly in place.

The small grooved hub on the Color Wheel can now be slipped into position between the two upright tongues of the metal bracket as shown in the illustration and the Color Wheel is ready for use.

Victor Color Wheel
Price Complete $5.00

Form 267

Editorial

Well, as we are sure you are aware, the "season of mists and mellow fruitfulness" is creeping up on us. Time to prepare for the long evenings when the lantern comes into its own.

One of the joys of giving 'public' shows is the interaction with people around the lantern - preferably after the performance! The older members of the audience often share memories of bygone performances from their childhood when the lantern show obviously made a deep impression on them. Not all their memories are complimentary, we should point out! However, the great majority retain an affection for the shows they enjoyed so long ago. Will television, now in its declining years, leave such a lasting impression and such vivid recollections?

We have enjoyed the first two of a series "Life on the Road" from Terry Borton, a favorite performer and presenter, still making memories for today's audiences.

We are still trawling through the Riley archive and were astonished (and delighted) to discover something which was totally amazing - a link between the magic lantern and the player piano. The Duo-Art was the reproducing piano system of the Aeolian Piano Company - their Pianola played ordinary rolls whereas the Duo-Art reproduced the original pianist's performance as recorded on a special piano at the Aeolian Company's studio. Here we have program notes for selected performances on the piano combined with complementary lantern slides - all done and ready to rent out to customers. It appears it was not a terribly popular idea, as it doesn't seem to have caught on.

A Color Wheel was available for some lanterns as an attachment and we have wondered how and what it was used for. Now, thanks to a Victor catalogue in the Riley Collection we know that it allowed the lantern to be converted into a flood or spot lamp for stage performances. Instructions on how to do this were included in the catalogue and available as a separate leaflet that came with the attachment. The wheel appears in the Victor catalogue No. 20, but did not appear in No. 18. Our example of Catalogue 18 has a price change label attached to its front cover dated 1938, so it seems likely that No. 18 dates from 1936-37. If the firm produced one catalogue per year, Cat 20 should date from 1938-39, which corresponds with film strips starting to become popular. See article on page 25

Thanks to Henk Boelmans Kranenburg from Belgium there is additional information about the toy lanterns described by our President in the previous edition of the Gazette. It is always a pleasant surprise when this happens!

Not actually lantern related, but also optical devices, we start to look at stereoscopes, in this issue the Viewmaster. Common, of course, but not without collector interest and available to the more modest collector. Whilst on the subject, the latest Breker auction, reviewed in this issue, contains several very rare stereoscopes for the more advanced collector.

We would like to thank all our contributors, and Karl Link, our worthy President, for pointing out that your contributions will always be most welcome!

From the Riley Collection

Contents

Editorial 1
President's Message, Forthcoming Events, Society Officers 2
The Aeolian Duo-Scope - David Evans discovers an audio-visual presentation in 1925 4
Seeing Double, or Triple-D - We examine some stereoscopes, starting with Viewmaster 15
An Addendum to 'A Tale of Three Lanterns' - Karl Link and Henk Kranenburg offer extra information 19
The Victor Color Wheel - from a brochure in the Riley Collection 25
A Life on the Road - Terry Borton recounts some remarkable experiences 26
Magic Lantern Calendar - compiled by Brian Rogers 28

President's Message

The Magic Lantern Society of the United States & Canada is publishing three separate publications on a regular basis, The Magic Lantern Gazette, The Magic Lantern Gazette Research Supplement, and the Magic Lantern epub.

For an organization of our size such a relatively high level of production is quite unusual.

This is only possible because our respective editors, David & Lesley Evans, Kentwood Wells and Larry Cederblom, make every effort to keep each publication going. We are very fortunate to have them providing this extraordinary service. I encourage you to give them your thanks and words of appreciation whenever you can.

I also like to draw your attention to two significant points. First, the editors do need you to do your part and send in your contribution. Your contribution is necessary, be it a short note, a longer write-up, or a fully fledged research article. Do not hesitate to contact any of them if you have something to submit, have questions concerning an article, or wish to propose a possible piece for publication.

Secondly, please remember that all our editors are volunteers, working without pay, trying to do the best they can, not always under exactly ideal conditions.

Continual communication and exchange of information among our members is an important aspect of our society. The society's continued success in this regard is dependent on your input and active participation. We all benefit from the many and varied contributions each of us can make. Please do not hesitate to share whenever you come across something you believe is worth mentioning.

One more thing, for now Larry Cederblom is willing to continue with the epub until a higher power will intervene. Nevertheless, should anyone else have a special interest in the epub, or wish to help, please contact Larry directly and ask what you can do. Some skills in text layout and design are helpful, and a background in graphic design would be ideal, but is not a requirement. The ability to work routinely is important to bring this publication out on time each month.

Thank you all for keeping our publications going.

Karl Link, President

Forthcoming Events

Oct. 5, 2023, ***Halloween Magic Lantern Show,*** Terry Borton presents a short show in the afternoon and full 1-1/2 hour show at 7:30 in the evening. Featuring stories, songs, and animated comedy with a spooky theme. Miner Theatre, 116 Miner Ave E., Ladysmith, WI 54848.

Oct. 21, 2023, ***Halloween Magic Lantern Show,*** Terry Borton features stories, songs, and animated comedy with a spooky theme. Three half hour shows, part of the *Autumn Lands* event. Historic Smithville Park, 803 Smithville Rd., Easthampton Township, NJ 08060.

For more upcoming events see page 28.

Officers of the Magic Lantern Society of US & Canada

President: Karl Link
31 Windrush Valley Road, Fairport NY 14450

Vice Presidents: Brian Rogers, Matthew Schnittker

Secretary-Treasurer:
Ron Easterday
20382 12th Ave, Poulsbo, WA 98370

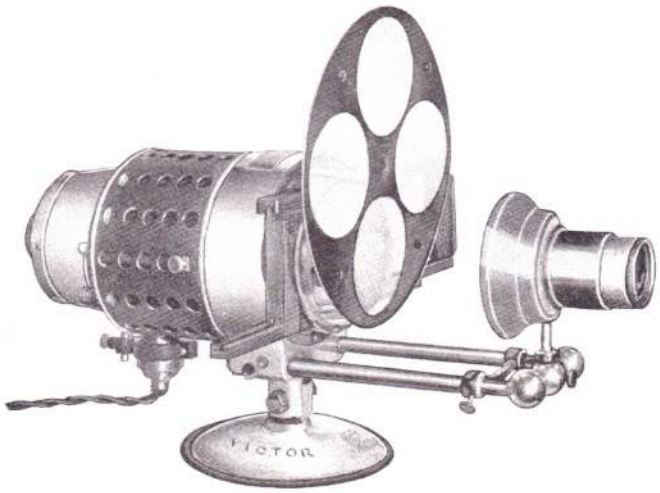
Correspondence Secretary:
David Evans

Editors: David & Lesley Evans
4920 Bench Road, Cowichan Bay BC, V0R 1N1 Canada
E: mechmusicmuseum@aol.com

Research Specialist Editor:
Kentwood D. Wells
451 Middle Turnpike
Storrs, CT 06268
Ph: (860) 429-7458
E: kentwood.wells@uconn.edu

Victor Color Wheel

Attaches to All Models of the Victor Stereopticon



RELIGIOUS, educational and fraternal organizations alike are reviving the use of the Pageant, Cantata and Tableau, as the most effective means of visually presenting the stories of the ages.

One of the principal reasons for this revival is the almost universal accessibility of electricity to all such organizations both small and large, making it possible for them to secure the attractive lighting effects which heretofore have only been possible on the professional theatrical stage.

The Victor Stereopticon has been much used in the past as an improvised flood light or spot light for throwing various colored lights on such productions, but the new Victor Color Wheel does away with such improvised methods and instantly converts the Victor Stereopticon into a flood or spot light machine of professional quality.

The Color Wheel can also be used effectively in lecture work to "tint" or change the color effect on certain slides. A slide can thus be made to change from the effect of full daylight through sunset glow to moonlight.

As a general rule, where a full flood light is desired to cover entire stage, remove the slide carrier and projection lens from machine, using only the condensing lenses. The area of the "flood" can be changed by removing one or the other of the condensers and by moving the lamp house back and forth to secure the size of flood desired. In some cases, both condensers can be removed to secure desired effect.

Where it is desired to "spot" a single figure or object, the slide carrier is left in the machine and a mat with desired shape opening put between cover glasses and used like an ordinary slide. If a sharp outline is desired, the projection lens is used as for showing slides.

The four openings in the Victor Color Wheel are fitted regularly with red, green, blue and amber colors. Four additional colors are supplied with each Wheel, making eight in all. Colors may be changed quickly and easily.

CODE	DESCRIPTION	PRICE
Coleel	Victor Color Wheel, with 4 extra sheets colored gelatin, and attachment bracket to fit any Victor Stereopticon	$ 5.00
Splifcol	Extra set of 4 colors, per set	.25

From Victor Catalog No. 20.

See article on page 25.

The Aeolian Duo-Scope

David Evans discovered a brochure in the Riley Collection

Your editors, as you will know, recently acquired the remaining stock and archive of the H P Riley/Riley Optical Company of New York.

Amongst the large archive of lists, catalogues, brochures etc we were interested to find information about the Duo-Scope, a collaboration between the Aeolian Company and the Riley-Sloan (as it was then, in the mid-1920s) Company to produce "Marvellous Music and Enchanting Pictures with the Duo-Art", basically an early form of semi-automatic audio-visual entertainment. The Aeolian Company was America's largest maker of pianos, player pianos and other automatic musical instruments throughout the first half of the 20th Century. The Duo-Art refers to an electrically operated player piano, the paper rolls of which were programmed with all the nuances, pedal usage, phrasing etc of the music, so that the instrument plays the performance exactly as the recording pianist played it. There are still quite a lot of these instruments in public and private collections. The company also had an extensive library of music rolls available for a variety of other automatic musical instruments. For the Duo-Art, they encouraged many of the world's most famous pianists to record music rolls for them.

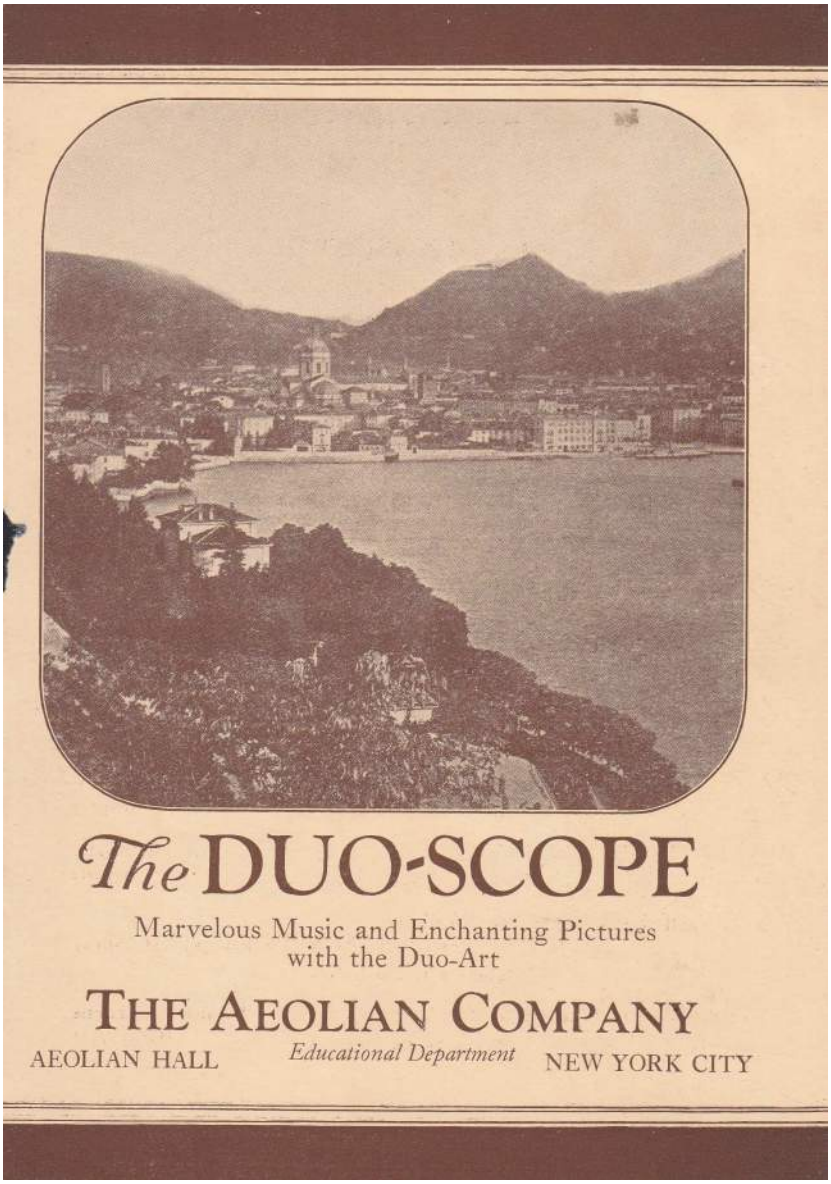
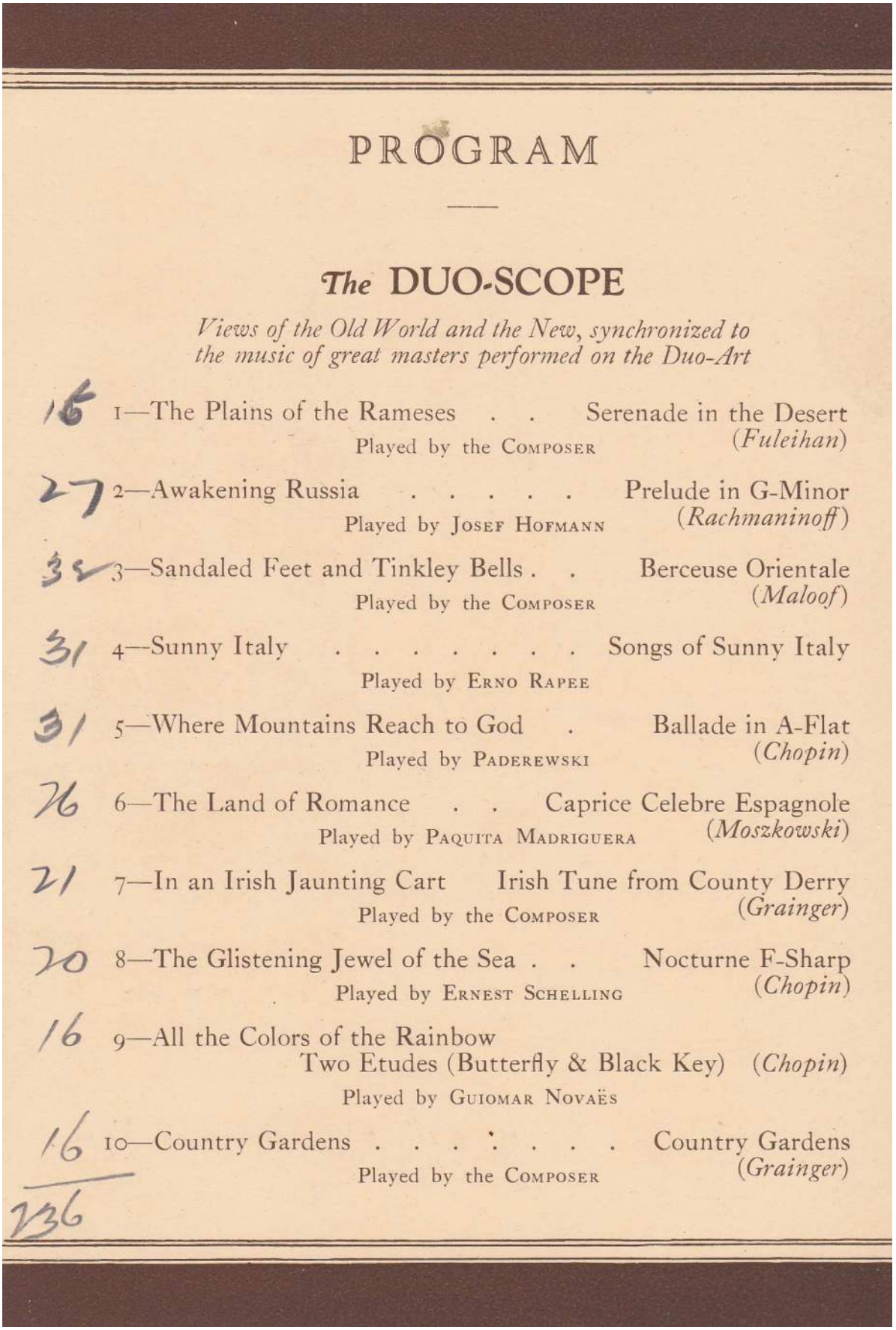


Fig 1:
The brochure front.



PROGRAM

The DUO-SCOPE

Views of the Old World and the New, synchronized to the music of great masters performed on the Duo-Art

16 1—The Plains of the Rameses . . Serenade in the Desert (*Fuleihan*)
Played by the Composer

27 2—Awakening Russia . . . . . Prelude in G-Minor (*Rachmaninoff*)
Played by Josef Hofmann

32 3—Sandaled Feet and Tinkley Bells . . Berceuse Orientale (*Maloof*)
Played by the Composer

31 4—Sunny Italy . . . . . Songs of Sunny Italy
Played by Erno Rapee

31 5—Where Mountains Reach to God . Ballade in A-Flat (*Chopin*)
Played by Paderewski

16 6—The Land of Romance . . Caprice Celebre Espagnole (*Moszkowski*)
Played by Paquita Madriguera

21 7—In an Irish Jaunting Cart Irish Tune from County Derry (*Grainger*)
Played by the Composer

20 8—The Glistening Jewel of the Sea . . Nocturne F-Sharp (*Chopin*)
Played by Ernest Schelling

16 9—All the Colors of the Rainbow
Two Etudes (Butterfly & Black Key) (*Chopin*)
Played by Guiomar Novaës

16 10—Country Gardens . . . . . Country Gardens (*Grainger*)
Played by the Composer

136

Fig 2:
page two of the brochure, showing the Duo-Art rolls that were to be played. The pencilled numbers at the left are the number of slides to be shown for each roll.

PROGRAM NOTES

A MUSICAL TRIP AROUND THE WORLD

1—*The Plains of the Rameses*—In these beautiful scenes from Egypt, caravans and gay-bedecked swarthy natives, take us through the land of the ancients to the streets of Cairo, the great Sphinx and the Pyramids along the banks of the Nile, while the music gently sings the siren song of the desert.

2—*Awakening Russia*—Sebastopol to Moscow with its great Kremlin Bells and a wide stretch of wonderful countryside gives us the picture of the great "Prelude in G-Minor" of Rachmaninoff's.

3—*Sandaled Feet and Tinkley Bells*—Geisha girls, a Tea Garden, the streets of Tokio and a trip across the great, busy agricultural districts bring us at last to Yokohama, where we set sail for sunny Italy.

4—*Sunny Italy*—The Bay of Naples and its beautiful, romantic city built on the slopes of the mountain, comes into view, as the boat-song carries us to the quays. By motor we visit Milan, Florence, and at last arrive to take our place in the gondola which carries us along the Grand Canal until we pass beneath the Bridge of Sighs at moonlight.

5—*Where Mountains Reach to God*—In the Swiss Alps, we travel from Springtime to Winter all in a short journey up through the mountain-heights, to lovely Lake Geneva and then by rail to the little village of Jerrmott, where we get our view of God's greatest handiwork, the Matterhorn.

6—*The Land of Romance*—Malaga, the Alhambra, the lovely gardens and the picturesque Ancantes of Barcelona, pass by us, as we lean from our bi-plane. Seville, the Royal Palace at Madrid, and finally the lovely, languishing beauty of old Toledo and its cathedral where a boat awaits us to cross the British Isles.

7—*In an Irish Jaunting Cart*—Ireland and its jaunting-cart, though rough, are dependable and through a land of native beauty we are carried to the Lake of Killarney and Blarney Castle, whose battlements hold that famous stone. Jogging along the country-side through Donegal and Wicklow, we reach the Giants Causeway, where airplane meets us once more for Bermuda.

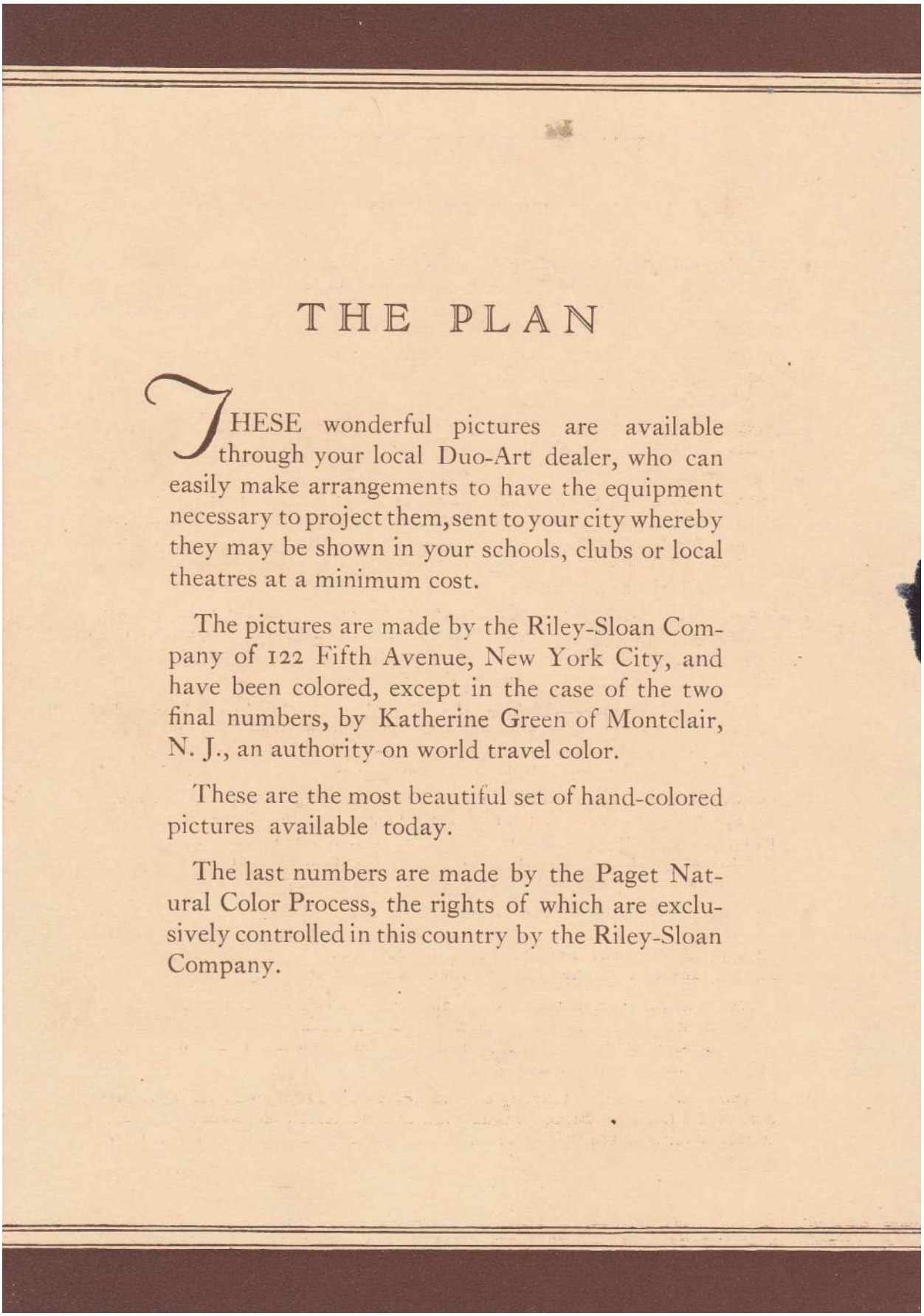
8—*The Glistening Jewel of the Sea*—Bermuda, the enticing, enchanting island of summer seas and opalescent skies is always a Garden of Delight. Easter lilies, giant oleanders, red with blossoms, coral roads carved out of natural formation take us up to the Frascatti where we watch the lovely sunset.

9—*All the Colors of the Rainbow*—Butterflies, birds and flowers of rare view are ours in Merrie England, where our steamer takes us back. All the world of birds and flowers, orchids, foxgloves, primroses, and "how my heart with rapture fills and dances with the daffodils."

10—*Country Gardens*—Our journey ends in nearby country to London where Kinsdale Hill, Llangolen Bridge, Hyde Park and Battersea and beckoning gardens of rare loveliness bid us "come down to Kew in lilac time, it's not so far from London."

Fig 3:

Notes describing the images to be shown. Under No. 10, Country Gardens, we can catch a glimpse of some Americans' grasp of British geography. Kinsdale Hill probably refers to Kinsale Hill in Ireland, and Llangollen Bridge is in Wales. Both obviously 'nearby to London'!



THE PLAN

THESE wonderful pictures are available through your local Duo-Art dealer, who can easily make arrangements to have the equipment necessary to project them, sent to your city whereby they may be shown in your schools, clubs or local theatres at a minimum cost.

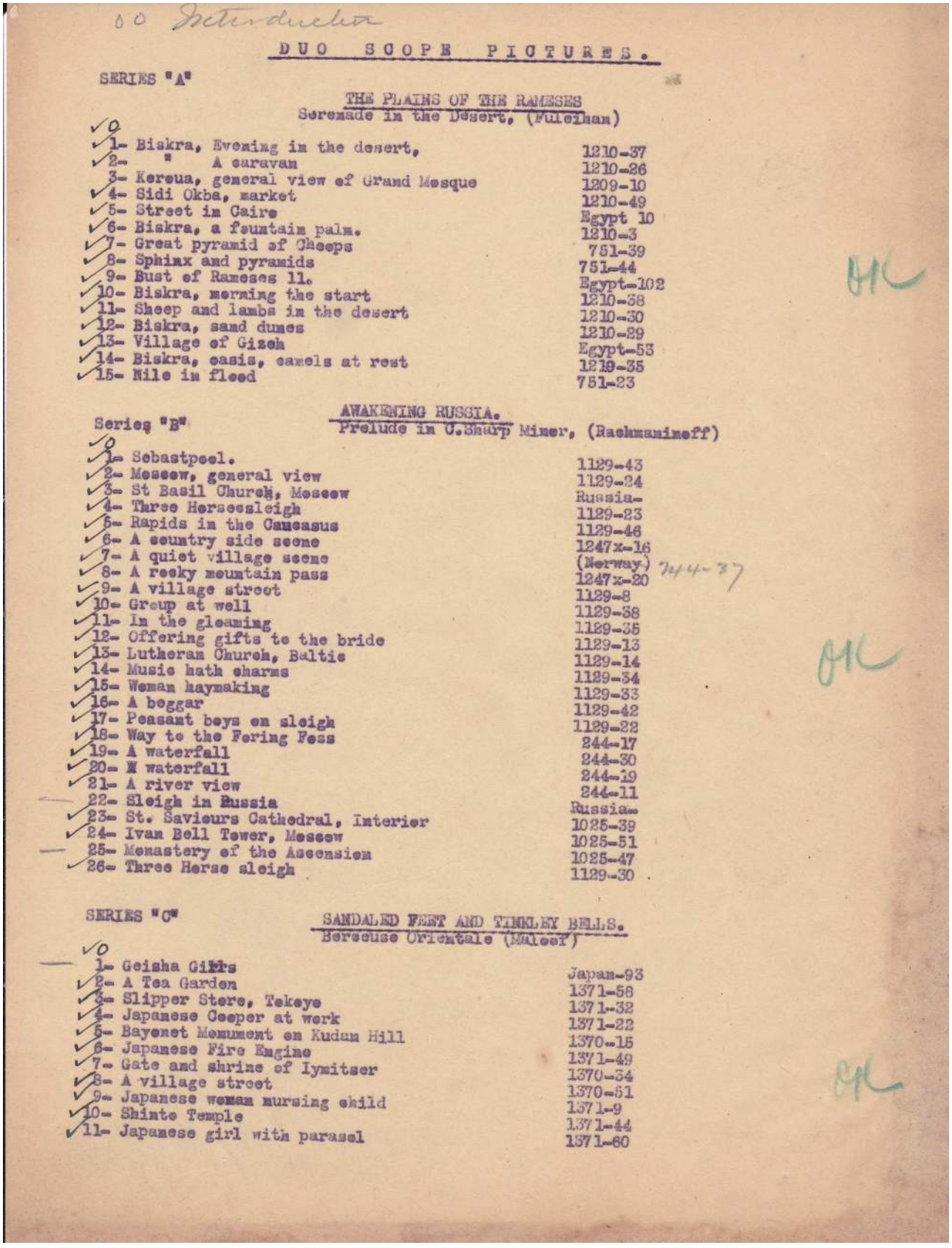
The pictures are made by the Riley-Sloan Company of 122 Fifth Avenue, New York City, and have been colored, except in the case of the two final numbers, by Katherine Green of Montclair, N. J., an authority on world travel color.

These are the most beautiful set of hand-colored pictures available today.

The last numbers are made by the Paget Natural Color Process, the rights of which are exclusively controlled in this country by the Riley-Sloan Company.

Fig 4:
How and where to get it. The Riley-Sloan Company was a major manufacturer of magic lantern slides.

The brochure (Figs 1-4) lists ten Duo-Art rolls to be played on the instrument whilst suitably hand-tinted magic lantern slides were projected on a screen big enough to impress the audience.



DUO SCOPE PICTURES.

SERIES "A"

THE PLAINS OF THE RAMESES
Serenade in the Desert, (Fuleihan)

1- Biskra, Evening in the desert,	1210-37
2- " A caravan	1210-26
3- Kereua, general view of Grand Mesque	1209-10
4- Sidi Okba, market	1210-49
5- Street in Cairo	Egypt 10
6- Biskra, a fountain palm.	1210-3
7- Great pyramid of Cheops	751-39
8- Sphinx and pyramids	751-44
9- Bust of Rameses II.	Egypt-102
10- Biskra, morning the start	1210-38
11- Sheep and lambs in the desert	1210-30
12- Biskra, sand dunes	1210-29
13- Village of Gizeh	Egypt-53
14- Biskra, oasis, camels at rest	1219-35
15- Nile in flood	751-23

Series "B" AWAKENING RUSSIA.
Prelude in C.Sharp Minor, (Rachmaninoff)

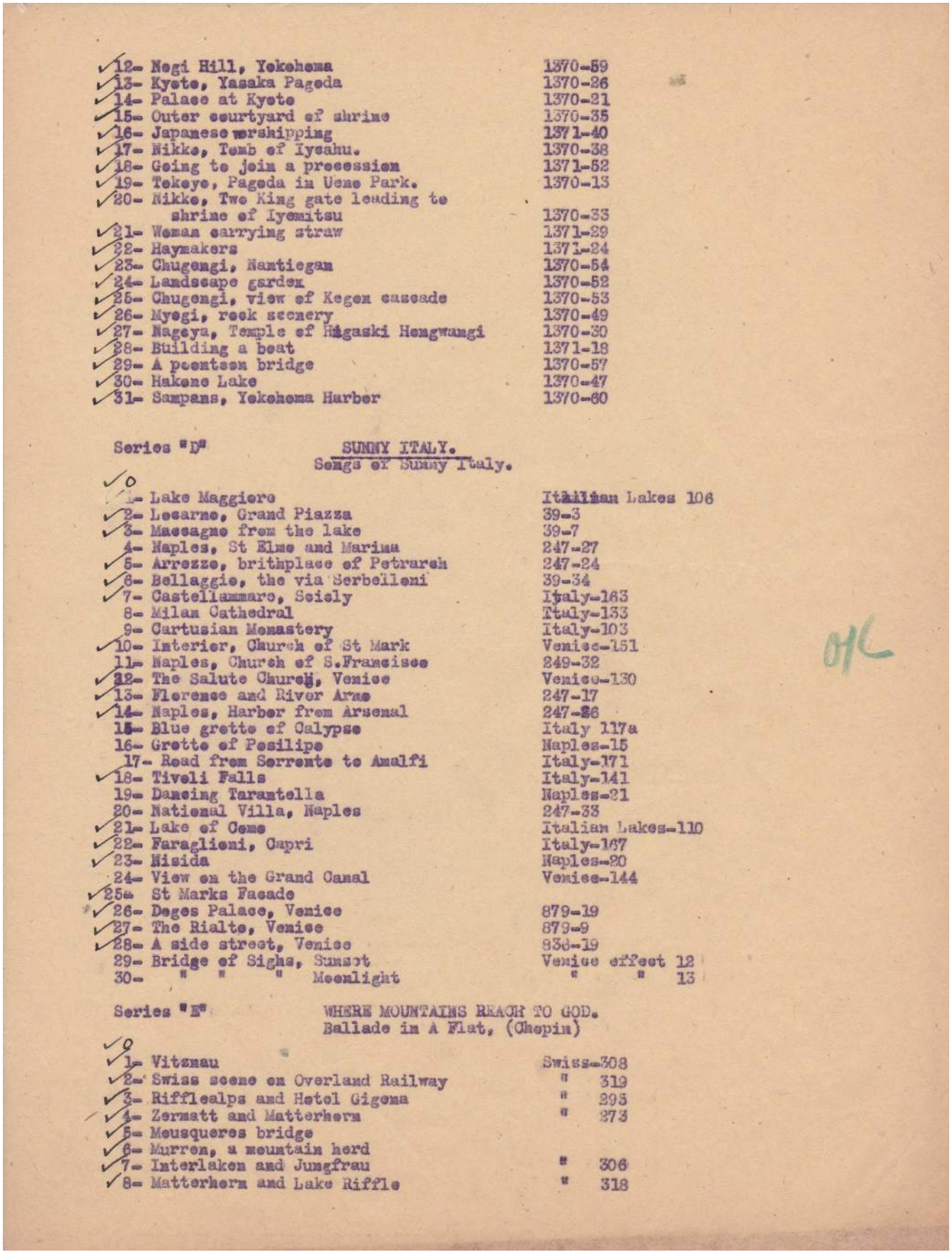
1- Sebastpool.	1129-43
2- Moscow, general view	1129-24
3- St Basil Church, Moscow	Russia-
4- Three Horseesleigh	1129-23
5- Rapids in the Caucasus	1129-46
6- A country side scene	1247x-16
7- A quiet village scene	(Norway) 744-37
8- A rocky mountain pass	1247x-20
9- A village street	1129-8
10- Group at well	1129-38
11- In the gloaming	1129-35
12- Offering gifts to the bride	1129-13
13- Lutheran Church, Baltic	1129-14
14- Music hath charms	1129-34
15- Woman haymaking	1129-33
16- A beggar	1129-42
17- Peasant boys on sleigh	1129-22
18- Way to the Fering Foss	244-17
19- A waterfall	244-30
20- M waterfall	244-19
21- A river view	244-11
22- Sleigh in Russia	Russia-
23- St. Saviours Cathedral, Interior	1025-39
24- Ivan Bell Tower, Moscow	1025-51
25- Monastery of the Ascension	1025-47
26- Three Horse sleigh	1129-30

SERIES "C" SANDALED FEET AND TINKLEY BELLS.
Berceuse Orientale (Maleef)

1- Geisha Girls	Japan-93
2- A Tea Garden	1371-58
3- Slipper Store, Tokeyo	1371-32
4- Japanese Cooper at work	1371-22
5- Bayonet Monument on Kudum Hill	1370-15
6- Japanese Fire Engine	1371-49
7- Gate and shrine of Iymitser	1370-34
8- A village street	1370-51
9- Japanese woman nursing child	1371-9
10- Shinto Temple	1371-44
11- Japanese girl with parasol	1371-60

Figs 5 - 10: Slide lists for the Duo-Scope programs.

Fig 7



12-	Negi Hill, Yokohama	1370-59
13-	Kyoto, Yasaka Pagoda	1370-26
14-	Palace at Kyoto	1370-21
15-	Outer courtyard of shrine	1370-35
16-	Japanese worshipping	1371-40
17-	Nikko, Tomb of Iyeahu.	1370-38
18-	Going to join a procession	1371-52
19-	Tokeye, Pagoda in Ueno Park.	1370-13
20-	Nikko, Two King gate leading to shrine of Iyemitsu	1370-33
21-	Woman carrying straw	1371-29
22-	Haymakers	1371-24
23-	Chugengi, Nantiegan	1370-54
24-	Landscape garden	1370-52
25-	Chugengi, view of Kegon cascade	1370-53
26-	Myogi, rock scenery	1370-49
27-	Nagoya, Temple of Higaski Hongwangi	1370-30
28-	Building a boat	1371-18
29-	A pontoon bridge	1370-57
30-	Hakone Lake	1370-47
31-	Sampans, Yokohama Harbor	1370-60

Series "D" — SUNNY ITALY.
Songs of Sunny Italy.

1-	Lake Maggiore	Italian Lakes 106
2-	Locarno, Grand Piazza	39-3
3-	Maccagno from the lake	39-7
4-	Naples, St Elmo and Marina	247-27
5-	Arrezzo, brithplace of Petrarch	247-24
6-	Bellaggio, the via Serbelloni	39-34
7-	Castellammare, Scicly	Italy-163
8-	Milan Cathedral	Italy-133
9-	Cartusian Monastery	Italy-103
10-	Interior, Church of St Mark	Venice-151
11-	Naples, Church of S.Francisco	249-32
12-	The Salute Church, Venice	Venice-130
13-	Florence and River Arno	247-17
14-	Naples, Harbor from Arsenal	247-26
15-	Blue grotto of Calypso	Italy 117a
16-	Grotto of Posilipo	Naples-15
17-	Road from Sorrento to Amalfi	Italy-171
18-	Tivoli Falls	Italy-141
19-	Dancing Tarantella	Naples-21
20-	National Villa, Naples	247-33
21-	Lake of Como	Italian Lakes-110
22-	Faraglioni, Capri	Italy-167
23-	Nisida	Naples-20
24-	View on the Grand Canal	Venice-144
25-	St Marks Facade	
26-	Doges Palace, Venice	879-19
27-	The Rialto, Venice	879-9
28-	A side street, Venice	838-19
29-	Bridge of Sighs, Sunset	Venice effect 12
30-	" " " Moonlight	" " 13

Series "E" — WHERE MOUNTAINS REACH TO GOD.
Ballade in A Flat, (Chopin)

1-	Vitznau	Swiss-308
2-	Swiss scene on Overland Railway	" 319
3-	Rifflealps and Hotel Gigona	" 295
4-	Zermatt and Matterhorn	" 273
5-	Meusqueres bridge	
6-	Murren, a mountain herd	
7-	Interlaken and Jungfrau	" 306
8-	Matterhorn and Lake Riffle	" 318

9-	Grat des Buerhorn	Swiss-294
10-	Oberhofen and Lake Thun	" 304
11-	Rumpfischorn	" 294
12-	Panorama of Gornogigrats	" 286
13-	The Matterhorn	" 269
14-	From summit of Monti Rosa	" 279
15-	Monte Rosa	" 278
16-	Staubach falls	
17-	View on shoulder of Matterhorn	" 274
18-	Strauch in winter	" 321
19-	Near Thun	" 120
20-	The Chamounix	" 289
21-	Climbing the Eiger	" 301
22-	Falls of the Inn, St Moritz	19-28
23-	Gorge of Trient	38-37
24-	Brunnen and the two Mythen	Swiss-171
25-	The little isle, Lake Geneva	Swiss-312
26-	Stalacitites at Rhone Glacier	" 231
27-	Gemmi Pass	"
28-	Zermat the Matterhorn	" 252
29-	Matterhorn, Guides of Virgin	" 250
30-	Railroad to the Matterhorn	" 249
31-	Effet Matterhorn Sunset Moonlight	" 272
32-	" "	" "

Series "F" THE LAND OF ROMANCE
Caprice Celebre Espagnole (Meszkowski)

0		
1-	Malaga Castle	Spain-
2-	Generaliffe from Alhambra	"
3-	Zamora, Place of Urraca	1023-23
4-	Ruins of Theatre	447-16
5-	Boulevard de la Creisette	447-9
6-	Public gardens and promenade	447-33
7-	Hyeres from Hotel	447-5
8-	Alicante, Promenade of Martyrs	1024-47
9-	Alicante, Panorama	Spain-114
10-	Alicante, Promenade of Martyrs	Spain-116
11-	Salamanca, Market Place	1023-25
12-	Typical scene	447-47
13-	Typical street scene	447-43
14-	Typical scene in the old town	447-41
15-	Seville, Cathedral	246-8
16-	Royal Palace, Madrid	246-21
17-	Main entrance to one of Cathedrals	Mex-2294
18-	Avila, Interior of Cathedral	1023-38
19-	Saragosa, Altar of El Pilar	1023-54
20-	Granada, Sacristy of Cartagena	1024-42
21-	Cordova, Interior of Mosque	246-17
22-	Valencia, Mercado del Cid	1024-60
23-	Toledo, Cuesta del Alcazar	1024-4
24-	Saragosa, Cathedral of El Pilar	1023-54
25-	Market Place at night	447 1023-42.

Fig 8

Series "G"

IN AN IRISH JAUNTING CART.
Irish tune from The County Derry, (Gwainger)

0		
1-	A Jaunting Cart	6-
2-	Holy Cross Abbey	6-
3-	Lakes of Killarney	6-
4-	Old Weir Bridge, Killarney	6-
5-	O'Sullivans Cascade	6-55
6-	Boy and Donkey	Ireland-105
7-	Going to market	" 206
8-	Killarney a bit in	Killarney 3
9-	Killarneys lakes and fells	" 2
10-	Kilkenny Castle	6-
11-	On the Liffey, Co Cork	Ireland-108
12-	Killarney	Killarney-10
13-	Tielin, Co Donegal	Ireland-174
14-	Glenoe Village	" 176
15-	A southern Irish beggar	" 120
16-	Muckross Abbey	6-52
17-	The Dargle, Co Wicklow	6-20
18-	The Loom, Giants Causeway	Ireland-165
19-	Giants well, Causeway	7-19
20-	Giants Head rock, Portruch	Ireland-167

Series "H"

THE GLISTENING JEWEL OF THE SEA.
Nocturne in F Sharp, (Chopin)

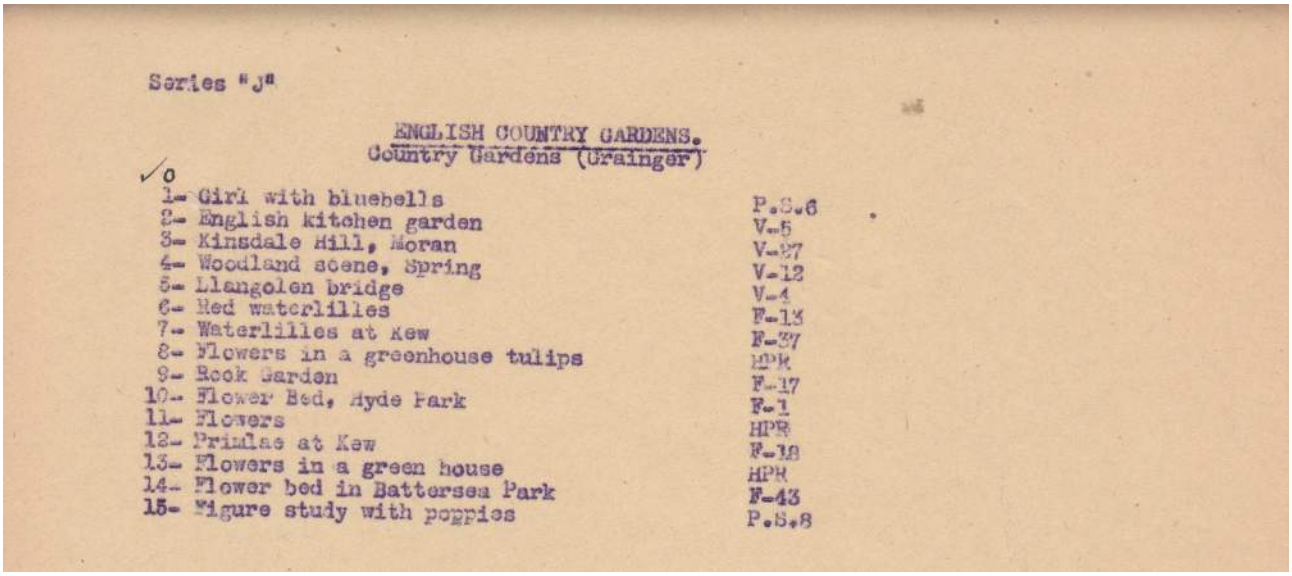
0		
1-	Island, Mangrove Bay, Somerset	1453-89
2-	Out through Mt. Langton, Hamilton	1453-32
3-	Grounds at Grasmere	1453-37
4-	Road in Bermuda	1453-97
5-	Entrance to gentlemens grounds	1453-
6-	A Street in St George	1453-57
7-	Royal Ponciana	1453-
8-	145 Easter Lillies on a bunch	1453-68
9-	A view at Devils Hole	1453-48
10-	Field of Lillies	1453-71
11-	Fish at Devils hole	1453-49
12-	Tom Moores Houes, Walsingham	1453-52
13-	Cathedral rocks	1453-
14-	Palm trees on roadside	1453-
15-	North Village	1453-38
16-	Grape Bay	1453-79
17-	Sunset on Bay	1453-
18-	Sunset view near Frascatti	1453-42
19-	Sunset on Shelby Bay	1453-46

Series "I"

ALL THE COLORS OF THE RAINBOW.
Two Etudes, Butterfly and Black Key.

0		
1-	Girl with flowers	P.S.16
2-	Blue butterflys	N.H.27
3-	Four butterflys	N.H.45
4-	Passarene Parrot	N.H.1
5-	Common and Australian Pelicans	Z-1
6-	Red Shouldered Parakeet.	N.H.2
	**********	
7-	Fruit and flower show	F-2
8-	Purple Orchis	F-4
9-	Foxgloves	F-24
10-	Japonica	F-40
11-	Dahlias in terra cotta jar	F-34
12-	Wallflowers in vase	F-36
13-	Rifleman Primula	F-23
14-	Primroses	F-20
15-	Girl with daffodils	P.S.7

Fig 9



Series "J"

ENGLISH COUNTRY GARDENS.
Country Gardens (Grainger)

✓o

1-	Girl with bluebells	P.S.6
2-	English kitchen garden	V-5
3-	Kinsdale Hill, Moran	V-27
4-	Woodland scene, Spring	V-12
5-	Llangolen bridge	V-4
6-	Red waterlilies	F-13
7-	Waterlilies at Kew	F-37
8-	Flowers in a greenhouse tulips	HPR
9-	Rock Garden	F-17
10-	Flower Bed, Hyde Park	F-1
11-	Flowers	HPR
12-	Primlas at Kew	F-18
13-	Flowers in a green house	HPR
14-	Flower bed in Battersea Park	F-43
15-	Figure study with poppies	P.S.8

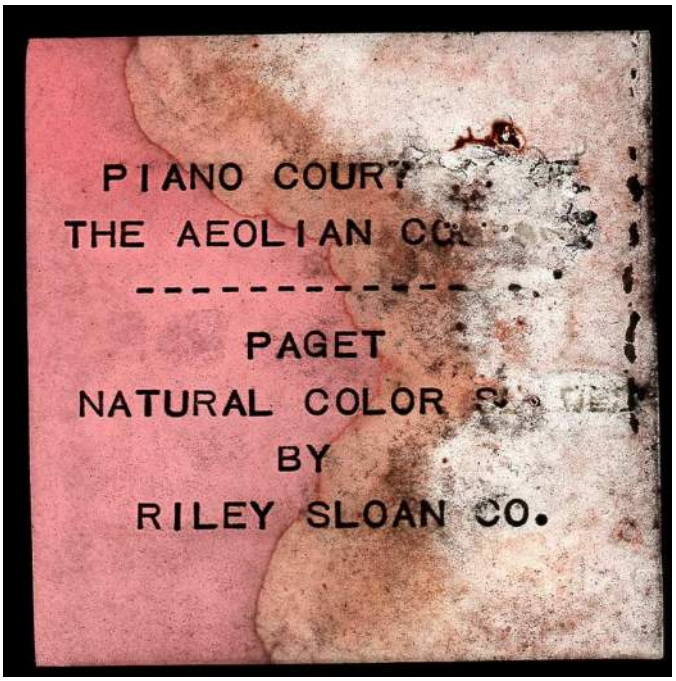
Fig 10

Lists in the Riley Archive (Figs 5 - 10) detail the slides to be used with each roll, which have to be "synchronised to music of great masters performed on the Duo-Art". No doubt the magic lanternist had some extensive practice sessions to achieve this and hoped no-one would move the tempo control of the piano!

Where suitable illustrations were available from stock, the Riley slide numbers are recorded, but in a number of cases, particularly the Percy Grainger 'English Country Gardens' program (Fig 10 above), various initials are annexed. In three instances the initials HPR are in the slide number column, presumably referring to H Percival Riley, who perhaps was requested to take suitable pictures of Tulips and other flowers in a Greenhouse. Probably he had a suitable greenhouse at his home. It may be possible to identify the other initials recorded.

The project is mentioned in the fifth edition of The Duo-Art Book of Music, published by Aeolian, though not dated, where it is made plain that it was intended for use in the educational sphere, for presentation to schools (Fig 11). The date was presumably a year or so either side of 1925. All but one of the Duo-Art pieces mentioned were issued by Aeolian as regular music rolls, the exception being Songs of Sunny Italy, played by Erno Rapee. This appears to have been commissioned especially for the Duo-Scope. Rapee recorded a dozen or more piano pieces for Duo-Art that were issued in the usual way. The advertisement in The Duo-Art Book shows the same programme as above, but appears to indicate that a second one was being contemplated, but probably never completed, as there is no reference to it in the Riley archive.

We have located a few of the original slides in the Riley collection, illustrated on pages 13 and 14. Imagine these on a screen some twenty feet wide – the results would have been quite spectacular. We found several of Series "E", or 5 in Fig 2, 'Where the Mountains Reach to God', Slides 9 to 17 on page 13 and a couple from Series G, or 7, 'In an Irish Jaunting Cart' on page 14.

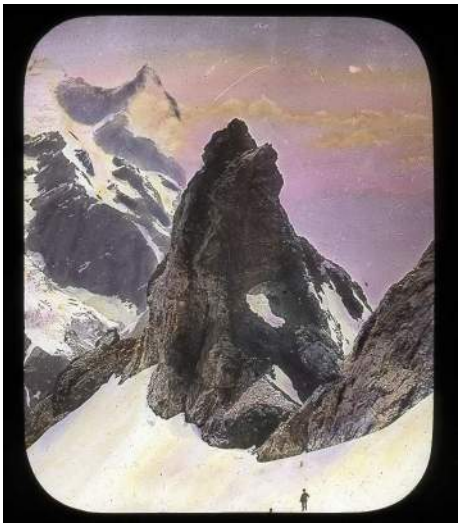


All that survives of the introductory slide to the last two sets of images, Sets 9 & 10, Colors of the Rainbow and Country Gardens, which the brochure tells us were prepared using the Paget Natural Color Process. This slide sadly suffering from water damage due to unsuitable storage conditions.

Slide 9: "Grat des Buerhorn" - probably "Ridge of the Burhorn". Riley's may not have been good at German!

Slide 11: "Rumpfisehorn" - Probably Rumpfischhorn mountain

Slide 12: "Panorama of Germeigrats" - Probably Garmisch, Germany.



Slide 14: "From Summit of Monti Rosa" - Monte Rosa, the second highest mountain in Italy.

Slide 15: "Monte Rosa"

Slide 17: "View on Shoulder of Matterhorn".

Slides to go with Set 7 - 'In An Irish Jaunting Cart'.

Slide 5: "O'Sullivan's Cascade"

Slide 8: "Killarney, a bit in".

Note that all the slide images were from monochrome photographs taken by Riley staff photographers and later tinted by hand, as indicated on the back of the brochure (Fig 4), except for the last two sets. These were produced by the Paget Natural Color Process.

The slide titles above, in "quotation marks" are taken from the slide list in the Riley archive here designated as Figs. 5 - 10.

It seems that at least two sets were discussed, at least as outlines, but there is not at present any evidence that either of them were actually presented to schools. Duo-Art rolls for two sets are listed in the fifth edition of The Duo-Art Book of Music, published by Aeolian Corporation in about 1925 - the 'Musical Trip Around the World', as detailed here, and 'The Mediterranean in History, Art and Romance', but there is no mention of the second set in the Riley archive.

I have been searching for further information on this enterprise, but it seems it was short-lived, if it ever took place at all. If anybody has any information, please contact the editors.

Right: Fig 11 *- Advertisement in The Duo-Art Book of Music, which lists every roll produced by Aeolian for the Duo-Art piano - several thousand are listed.*

CORRELATION WITH VISUAL EDUCATION

Duo-Scope for Schools

MUSICAL TRIP AROUND THE WORLD

Pictures	*Duo-Art Records*
1. The Plains of the Ramesses (Egypt)	1. Serenade in the Desert (*Fuleihan*) Played by Fuleihan
2. Awakening Russia	2. Prelude in G-Minor (*Rachmaninoff*) Played by Hofmann
3. Sandled Feet and Tinkley Bells	3. Berceuse Orientale (*Maloof*) Played by Maloof
4. Sunny Italy.	4. Songs of Sunny Italy..Played by Rapee
5. Where Mountains Reach to God (Switzerland)	5. Ballade in A-flat (*Chopin*) Played by Paderewski
6. The Land of Romance (Spain)	6 Caprice Celebre Espagnole (*Moszkowski*).....Played by Madriguera
7. In An Irish Jaunting Cart	7. Irish Tune from County Derry (*Grainger*).....Played by Grainger
8. The Glistening Jewel of the Sea (Bermuda)	8. Nocturne F-Sharp (*Chopin*) Played by Schelling
9. All the Colors of the Rainbow	9. Two Etudes, Butterfly and Black Key (*Chopin*) .....Played by Novaes
10. Country Gardens (England)	10. Country Gardens (*Grainger*) Played by Grainger

THE MEDITERRANEAN IN HISTORY, ART AND ROMANCE

Descriptive of Sea and Waves

MADIERA
Marvelous beauty of mountain scenery
ALGIERS
Arab street life of Mystery and Romance
PALERMO
Native Transportation
MONTE CARLO
Gardens and Terraces evening—Lovely by nature more lovely by art
VENICE
The charm of narrow streets and secret courts, where sunlight and shadow play
THE LAGOON AND ADRIATIC
Venice in its grandeur and simplicity seems to fade away in the glory of the sunset.
ALEXANDRIA
Visions of the past—Ancient Egypt Cleopatra's Galley and the Pyramids
CALABRIA
Caruso as Canio in I Pagliacci
BAY OF NAPLES
In the gorgeous brilliancy of the setting sun.
London—Trafalgar Square beautiful reflections and twinkling lights
New York—Brooklyn Bridge majestic and fascinating in the stillness of night.
CAPITAL DOME

Fingal's Cave Overture (*Mendelssohn*)
Played by Ganz and Hutcheson
Valse Bluette (*Drigo*)
Played by Rapee
Arab Dance (*Tschaikowsky*)
Played by Grainger
Ciribiribin (*Pestalozza*)
Played by Rapee
Naila Waltz (*Delibes*)
Played by Bachaus

O 'Sole Mio (*di Capua*)
Played by Gartlan

Gondoliera (*Liszt*)
Played by Ganz

Bedouin Dance (*Fuleihan*
Played by Composer

Vesti la guibba (*Leoncavallo*)
Played by Armbruster
Serenade (*Tosselli*)
Played by Armbruster

Dixie (*Emmett*)
Played by Armbruster

(Prepared by Col. E. A. Havens)

Seeing Double – or even Triple-D

David Evans looked through a few stereoscopes

The history of stereoscopes as known at the present time goes back to 1832 when Sir Charles Wheatstone constructed his first mirror stereoscope. It was described in detail in a paper he presented to the Royal Society in 1838[1]. We hope to look at some of the huge number of variations on the theme over the next few issues of the Gazette, starting with almost certainly the most prolific of all the manufacturers – View-Master.

Part 1 – View-Master

Perhaps regarded as too common to be considered collectable, we hope to show that amongst the many models of viewers and accessories are a few that might be worthy of attention.

Edwin Eugene Mayer worked as a pharmacist at the Owl Drug store in downtown Portland, Oregon, after serving in the U.S. Army in World War I. He built up a photo-finishing business there, and bought into Sawyer's Photo Finishing Service in 1919 with the help of his father August Mayer, his fiancée Eva McAnulty, and her sister Vi McAnulty.

Edwin described how he started the business in a letter dated April 1, 1954: "Suffice to say that in 1919, what little it was, was purchased with borrowed ($3,500) money from Dad, aided by about $1,600 in insurance money Eva got when her father died and which was left in permanently, and $1,600 borrowed from Vi and repaid, along with Dad's notes, within a few years."

As the business grew, Ed Mayer incorporated in about 1926, taking on partners Harold and Beulth F. Graves, Thomas and Pauline Meyer, and Augusta and Raymond F. Kelly, renaming the business Sawyer Service, Inc. The company relocated to a large two-story building at 181 Ella St., near Morrison Street in Portland, Oregon.

The company was producing photographic postcards and album sets as souvenirs by 1926, when Harold Graves joined Sawyer's. Graves handled marketing for the products while Mayer ran the business. Later, photographic greeting cards were added to the Sawyer's product line, marketed to major department stores. Sawyer's was the nation's largest producer of scenic postcards in the 1920s and the future View-Master viewer eventually became an extension of the two-dimensional cards.

The company took the first steps towards developing the View-Master after Edwin Mayer and Harold Graves, by then President of Sawyers Photographic Services of Portland, Oregon, met with William Gruber, an organ maker of German origin trained by Welte & Sons and an avid photographer living in Portland, in the late 1930s. Mayer and Gruber had both developed devices for viewing stereo images, but Gruber had made up a stereo imaging rig out of two Kodak Bantam Specials mounted together on a tripod. He designed a machine that mounted the tiny pieces of Kodachrome color transparency film into reels made from heavy paper stock. A special viewer was also designed and produced. He had the idea of updating the old-fashioned stereoscope by using the new Kodachrome 16-mm color film, which had recently become available. Graves and Gruber formed a partnership in 1938 to produce viewers and cameras and exhibited at the New York Worlds Fair in 1939, which proved highly beneficial.

Initially it was intended as an educational tool primarily aimed at adults, but later the concept spread to other areas, one of the more notable being entertainment for children. During the 2nd World War, the US Military commissioned special sets of ‘reels’, as the card discs with small images around the periphery became known, to aid artillery in spotting and identifying aircraft, and purchased millions of the reels and tens of thousands of the Model B viewers[3].

Fig 1: The Model B viewer was made of Bakelite and was produced from 1944 until 1949.

The first model produced, called, logically, Model A, was made of a new plastic known as Tenite, obtained from Kodak. It was introduced in 1938. Over time it became very prone to warping, so in 1944 the Model B, made of stable Bakelite, was introduced (Fig 1). This was far more satisfactory and became very popular. Like the Model A, it opens up like a clam shell to insert the reel.

In 1946 a new re-designed viewer, still made of Bakelite, was introduced. It had a slot at the top into which the reel could be inserted, which made for easier operation. Model C (Fig 2) was sold concurrently with Model B for a couple of years and sold in huge quantities until 1955, when another improved version was introduced.

Fig 2: Model C viewer, with slot to load the reel.

A battery light source became available for Model C that could be attached to the back, but in 1955 Sawyers introduced Model D. This had the light source built in and also had focusing eye-pieces the only View-Master to have this luxury. It had a production run lasting up until 1972, when Model E (Fig 3) first appeared. Still made of Bakelite, it was intended as the replacement for Model C.

A light unit was available for Model E, but the viewer or the light could be purchased separately. Figs 3 and 4 show the brown Bakelite version.

Model E was produced until 1961 when Model F (Fig 5) started being manufactured in USA and Belgium between 1959 and 1966 and was the last Sawyers View-Master made from Bakelite. It had a built-in battery power source or could be used with a mains power adapter.

Fig 3: Model E viewer with its light unit attached.

Fig 4: The light unit for Model E.

Fig 5: Model F illuminated View-Master viewer.

In late 1966 View-Master was purchased by General Aniline & Film Corporation (GAF), which specialised in film and cameras and felt that stereoscopic viewers would be a good fit with their business model. In late 1959 Sawyers had introduced a new Model G viewer made of lightweight plastic, which GAF continued in production until 1981, when they sold the View-Master company to Arnold Thaler and it became known as View-Master International Group (VMI). This latter firm continued production of the Model G viewers into the 1980s in various colours and finishes. A lighted viewer, Model H, was produced over a similar time frame.

The company changed ownership several times in the 1980s, eventually being owned by the Mattel toy company. It continued producing variations on the viewer theme until about 2019, when production ceased. Throughout the entire history the discs of images, known as reels, continued unchanged, so that any reel may be used with any viewer.

Other Items

GAF View-Master did not only manufacture regular stereo viewers and reels - in 1970 they introduced the Talking View-Master (Fig 6) and made it for eleven years. It was battery powered, but only to provide enough to operate its small motor.

3. PRESS AND RELEASE RED BUTTON
4. PRESS AND HOLD SOUND BAR UNTIL SOUND STOPS
5. a. RELEASE SOUND BAR
b. PUSH CHANGE LEVER
c. REPEAT STEP 4
2. PRESS SCENE CHANGE LEVER DOWN TO LOCATE FIRST SCENE
1. FULLY INSERT REEL AND RECORD WITH "V" ON REEL HERE

Fig 6: The first model of Talking View-Master (shown on its front, where it has the usual two viewing lenses.

Special reels were produced with vertically-modulated plastic 'records' attached (Fig 7, bottom right). The operator had instructions on how to synchronise the sound with the pictures and had to hold down the sound bar until the conclusion of the monologue. In 1984 GAF produced an electronic View-Master which had considerably improved performance.

Fig 7: Three Talking View-Master reels, the lower right shown with its plastic record uppermost.

Owners did not necessarily have to peer into a viewer to see the images - the Company obligingly also produced projectors, though, with one exception, these only delivered two-dimensional images.

Fig 8: The Junior (left) and the Standard (right) projectors.

The Junior and Standard projectors were little more than toys, being limited to a 30 Watt lamp bulb, so only small pictures could be projected, but the View-Master 100 Deluxe (Fig 9) had a 100 Watt lamp and could produce quite reasonable images.

Fig 9: The 100 Deluxe projector.

View-Master did make a true stereoscopic projector, known as the Stereomatic 500, which required viewers to wear special spectacles. The author has never come across an example.

THE CORONATION
of Queen Elizabeth II
A historic event beautifully illustrated with View-Master Kodachrome Pictures in Three Dimensions.
VIEW-MASTER
For use in View-Master Stereoscopes and Projectors.

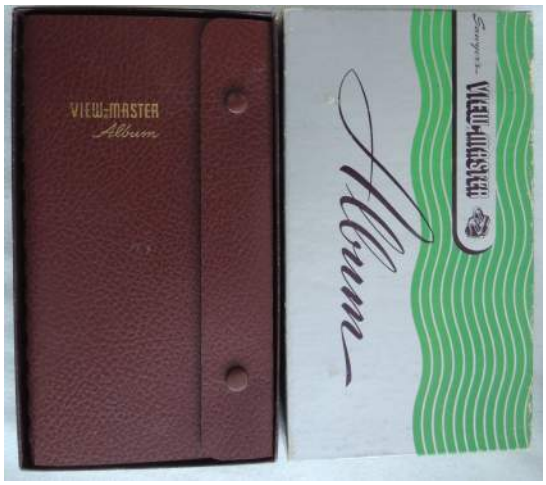
Fig 10: View-Master special reels were produced for important events.

CANADA
gaf
TALKING VIEW-MASTER REELS
21
TALKING VIEW-MASTER PICTURES
LOOK — Full color, 3-D realism.
LISTEN — Hear what each scene is all about.
LAUGH and LEARN — An exciting new combination of 3-D sight 'n sound.

Fig 11: A boxed set of three reels for the Talking View-Master

There were more than three thousand View-Master reels produced over the period from 1938 until well into the 21st Century, covering virtually every possible field of interest. You could buy a plastic leather-look covered album to keep them in, that had thirty envelopes to make your favorite reels easily accessible.

All illustrations are from the Editors' collection.



By the 1950s competition started to appear in the form of the Tru-View Company, which specialised in film strips and viewers for them, so Sawyers purchased the company and also obtained the rights that Tru-View had to include Disney characters on their reels. Ultimately this was to set the future direction of the View-Master products.

We hope to look at other stereo viewers in future issues of the Gazette.

Notes:

1. **Wing, Paul,** Stereoscopes, the First One Hundred Years, New Hampshire, 1996.
2. **Wikipedia**
3. **Clatworthy, Keith,** The Collectable Stereo Viewers Guide, Holland, 2006.

Addendum to “A Tale of Three Lanterns” by Karl Link

See the Magic Lantern Gazette Volume 34 No.4.

Henk Boelmans Kranenburg contributes the following:

“I bought in 2000 or 2001 a similar lantern as you called cML, I no longer have the specification of the offer there, my database crashed in 2000 and has been never restored. But I know I bought it from the USA and it would function on whale oil. There were no slides delivered with this lantern.

I have taken the lantern from the show case for an inspection (Fig1).

Fig 1.

There is the burner, it is real in it and believe me or not exactly the same as the burners in your lantern BL with the two separate wicks and the same construction. I never tried to let it work, when you shutter on the wick holder it give some noise, so there is still the remains of the wick but, so far, I never opened it.

The lantern seems to be quite complete. There is a condenser lens and a tube with projecting lens, so I tried to make it a working lantern. As a slide for my small research project I took a 'Rose' slide which is perhaps from the same time as the lantern itself. I did not try to fix the burner, so even if the wicks are still

Fig 2: The two-wick lamp.

inside I have no whale oil to let it burn. So for the trial I used a single led lamp from IKEA. I mounted it with a piece of tape on the place of the whale oil wick. When the light was switched on and the lantern closed there was a nearly perfect bright circle on the screen. Distance of the lantern and the screen ca 80 cm, light circle nearly 30 cm. When inserting the slide and adjusting the focusing lens there became a clear picture on the screen. So the projector works very well although the light production with an oil lamp would be probably much less.

Fig 3: The image using a LED lamp.

I have once seen such a projector on an auction site or in a museum but I don't know where and when. A pity.

About tML, it is more common. There is a look-alike in ‘Laterna Magica Optisches Spielzeug’ by Ernst Hrabalek on page 157 and there was two years ago one very intensively painted in a Dutch auction. The expected price was €60, the realised price €1200. I was not the happy one, but that is reality.”

Karl Link responds:

"I wish to thank Henk for sharing his knowledge and expertise. I am happy to hear that he has a Magic Lantern (ML) just like cML in my article, that it was purchased in the USA, and came with the same 2-wick oil burner as for BL. His information confirms that cML was very likely made in the U.S.A. and was intended to be used with a 2-wick oil lamp as shown.

As can be seen from his photos Henk's cML works perfectly. I was impressed by the quality of his projected pictures. Henk's cML worked so well, I found it hard to believe that mine would not. From what I was seeing it dawned on me that I had made mistakes, that my mistakes were the reason why my cML was not working and that I had maligned it because of my own inexperience in using it properly.

Following Henk's example, I was going to try again, this time with a better light source similar to what he had used. I also changed or improved several details which I had either done wrong or not made perfectly sure of before.

First was the light source. I had used a candle before; now I changed to a Halogen lamp or LED light. Having a better light was such an improvement it was probably the most important change of all.

Next was a better screen. I had used what had looked like a "white enough" screen before, but upon closer inspection turned out to have some gray tone. This time I made sure of a screen with a bright white reflective surface (Terry's Tips No. 7, ML Gazette Vol. 33, No. 2, pg. 30f). I also made sure that there was as much darkness as possible, without any significant stray light or remaining background light (Terry's Tips No. 12; ML Gazette Vol. 34, No. 4, pg. 26). At the Society's Cleveland 2023 convention Matt Schnittker mentioned the importance of having clean lenses. I made sure both lenses in my cML were in fact clean. Henk placed his LED lamp at the wick of his oil lamp. I too now made sure that my light source was at the same level as, and in line with the lens system.

I used two different types of light. The first was a GU10+C 120V/25W Halogen lamp. It has a 1-7/8 in. wide lamp face and although it can be placed inside the lantern body, it is a little large for cML. It works, providing a strong light which seems almost too bright for projecting at a short distance of only a few feet. It does give off some heat and over time will heat up cML moderately.

The second light was a small LED light powered by two CR2023 batteries with 3V each (Ozark Trail LED Mini Headlamp). Its lamp face is only 5/8 in. across, providing a small but intense area of light. It worked very well for my purpose. There is no apparent heat and cML stayed cool the entire time I was using it.

With all my improvements in place I was successful in projecting a clear and well-focused picture with my cML (Fig 4). What a contrast to before! Using either Halogen or LED light made very little difference. Any observed differences were only minor and probably due to the different way each light affected my personal inclination. My preferred light and the light I eventually used was the small LED light, because its size fit better, and it did not generate any noticeable heat.

Fig 4: Using the small LED lamp.

I found that my cML was capable of projecting over a range of 17-1/2 to 48 in. distance from the screen (front of lens to screen), producing a projected picture which was from 7-1/2 to 24 in. in width respectively at the screen. Within this range picture focus and image quality was good, that is the projected picture was clear, with good, or at least satisfactory brightness, color, contrast, and detail.

Even as far as 6 ft. distance from the screen I found the projected picture to be still acceptable as far as focus

was concerned, but at this long-range image quality was no longer very good.

My preferred distance was 19-21 in. from the screen, because of the intensity in brightness, color, and contrast, which in my opinion gave the best overall result. At 19-21 in. distance the projected image was about 9 in. across, which is a 6-7 fold magnification (toy lantern slide was 7 by 2 in. in size, with each single slide image being approximately 1-1/4 by 1-1/2 in.).

Comparing Henk's cML with my cML, Henk projected at a distance of 31-1/2 in. (80cm) from the screen and had a 12 in. (30cm) wide circle of light. At this same distance my cML had a 14 in. wide circle of light. Not the same, but similar. I am grateful to Henk for helping me realize just how nice my cML is, and how well it actually does work!

Fig 5: Three choices of illuminant - candle, mini headlamp and GU10 halogen lamp.

Encouraged by these good results I also tried my candle stub again. Now that I knew what I was doing and what to look for, a candle flame also worked "fine". Light intensity is of course a lot less than with Halogen or LED light, but a candle can be sufficient to adequately project pictures with cML. Using a candle gave a slightly different result in that cML's useable projecting range was now a little less, ranging from about 16 to 39 in. distance from the screen, producing a projected picture which was approximately 8 to 19 in. wide respectively. In my opinion best picture quality was somewhere between 17 to 20 in. from the screen. With relatively weak candlelight it is much harder to decide exactly where best focus or optimal image quality is. Candlelight gave a more orange-red kind of light, which changes the way a projected picture looks or feels.

Using a candle has several disadvantages besides the intensity of its light. One great disadvantage is the

Fig 6: Using a candle stub.

amount of heat even a single flame will give off. Within 10-15 minutes of using a candle cML became so hot I had to be careful where to touch it or I would burn myself. It was safe to touch near the bottom where the metal was only warm; further up and especially near the chimney it was very hot.

Another problem and a potential fire hazard is opening a candle lit cML. Because the lens system is attached to the door in front, the combined weight when opening the door will make cML tilt over towards that side. If the candle is not firmly fixed in place it may fall out. Even if the candle is securely in place, you still need to be careful when opening, because some hot melted candle wax may drip onto your fingers. As Henk describes, his cML originally came with a 2-wick oil lamp, and if his is like my cML, then his oil lamp will fit into a tight-fitting holding ring. Such an arrangement keeps the lamp safely in place, reducing the risk of spills, accidental injury, or fire. I did not test a 2-wick oil lamp, so don't know if it will work well, but see no reason why such an oil lamp should not do as well or better than a candle. One more problem I noticed when using a candle is the candle wick. If the wick is not trimmed and kept in good shape, the flame will increasingly smoke. This will not only affect you standing nearby, inhaling smoky fumes, but over time soot will coat the inside of cML, mostly around the upper part, and eventually may also darken its lens. Accidentally touching the sooty inside will make your fingers dirty, and if not careful, you may have black streaks on

everything you touch.

Based on Henk's information about his cML, it appears that cML was made in the U.S.A. and was provided with a simple 2-wick oil lamp for illumination. Both Henk's and my cML are the same size, so it looks as if there is only one size model. cML projects well, and ML shows for a small size audience, such as a family circle, are quite feasible. If a candle is used as a light source, which based on my experience is not ideal, picture clarity and projection distance will be less than with other stronger light sources.

In my article (A Tale of Three Lanterns) I erroneously reported cML as not working well at all. Why did I misjudge so badly the first time around? My lack of experience as a ML projectionist was the prime reason. The situation was made worse by several mistakes I made. Let me explain:

When I started to test my cML one little detail I did not pay enough attention to, was the available range of focus adjustment. As it turns out my cML can only focus well within a limited range of its lens tube extension. The lens tube can be extended for no more than 1-1/2 in., because at 1-1/2 in. extension it is no longer held in its holding sleeve and falls out. At the other end, at anything less than 7/8 in. extension I could not obtain a clearly focused picture at any distance from the screen. For good focus the lens tube had to be anywhere from 7/8 in. to 1-3/8 in. extended, which leaves a narrow ½ in. long focusing range to operate with. Within this good operating range of lens tube extension, good useable screen distance was between 17-1/2 to 48 in. for LED light or 16 to 39 in. for candlelight as mentioned above.

When using a candle with cML, even at 16 in. distance, the closest to the screen with acceptable focus, its light output is quite low, giving a weakly lit picture, and making it more difficult to determine good focus and image quality. In addition, I also had some ambient background light (to see better what I was doing?!), a slightly gray screen, and worst of all, I had expectations.

Most if not all of my mistakes could have been avoided had I paid more attention to what experienced ML projectionists had been recommending. Probably my biggest mistake was having expectations; expectations which in retrospect were simply wrong. Once my expectations were adjusted to a more appropriate level, cML worked very well for me. Not only that. After having pooh-poohed cML in my article, I now suddenly found myself falling into the other extreme, enjoying myself immensely throwing pictures at any distance, and loving every one of them almost regardless of focus and quality. Is this what you call the magic of the ML? It must be……. The magic of the ML. A very fine thing.

As to me complaining about my cML because of my failure in getting it to work (before Henk stepped in to help me), I found that I was not alone in my troubles. In a passage of Kentwood Wells' article Christmas Toys for Boys, where Kentwood describes a rather poorly performing toy ML made by Bausch & Lomb, he is quoting a periodical saying: "In fact, one periodical that offered this lantern at a low price with a subscription apparently received some complaints that it didn't work very well. The paper responded, "The little Magic Lantern disappointed two persons. The trouble evidently arose from not getting the wicks and light right. It really costs the recipient only $2 above the subscription. We do not commend it as a $20 or $30 instrument, but for a $3.50 one; it is far better than any that we could ever find for twice the money." (Wells, K., (2010), ML Gazette, Vol. 21, No. 1, pg. 23).

I want to thank Steve Barnes for pointing out that cML does bear a resemblance to one of his MLs, a Youth's Companion premium ML by Perry Mason & Co. of Boston MA.

You can find an example at the de luikervaal website by Henc R.A. de Roo:

https://www.luikerwaal.com/newframe_uk.htm?/youth_uk.htm.

Steve's observation on the similarity between cML and his Youth's Companion ML, along with Henk's information that he too got his cML from the USA, raises the possibility that these and perhaps even other similarly constructed mid to late 19th century MLs made in the USA may have a common lineage. If you look at the other U.S. made MLs on the above mentioned webpage you will notice that The Youth's Companion premium ML, the Ideal ML, and the Ruby ML (also by Perry Mason & Co.) all have very similar basic body shape. Like cML they are upright cylinders and look a lot like tin cans, with added on chimney and lens system to turn them into a ML (see also Hrabalek E., Laterna Magica - Zauberwelt und Faszination des op-

tischen Spielzeugs (1985), pg. 156).

I am not sure how much to make of this similarity since in other ways these MLs are different, but it may be worth looking into. Neither am I entirely serious in suggesting that there may have existed something like a tin can tradition of ML making in the USA, originating from a company or someone who made, well, tin cans, but who knows? I have not yet come across a study of U.S. based ML manufacturers and their manufacturing methods.

Thanks again to Henk and Steve for their help and comments. If anyone else has further information, or would like to comment, please contact me or the editor. Thank you.

Fig 7: Objective lens fully extended.

Breker's Sale of Science, Technology etc in Cologne, Germany

September 15th 2023.

Once again Breker's auction room is holding a fine sale of many types of technology including some magic lantern material, slides, cameras, lenses etc. Here are a few of the items which might appeal to magic lantern collectors!

Lot 182 is a rare magic lantern by Pike, New York, c. 1860.

Benjamin Pike & Sons, 518 Broadway, N.Y. For 5¼ in. wide slides, tin case with gilt pinstriping and feet, large arched doors on both sides, company inscription on the front and sides, back with arched opening of 11 x 2¾ in. for inserting a period portable lantern (a portable bull's-eye lantern also known as a police lantern or a dark lantern) for illumination, complete 2-element brass lens with rotating brass lid, double condenser of 4 1/4" Ø, height with chimney 27 in. - An early and imposing American magic lantern.

Salon Magic Lantern, c. 1880, by Lapierre, Paris. Polychrome tin in original finish, with 12 slides of 1 1/4" x 4 3/4", burner (minus glass shade) with mirror, ht. with chimney 8", in original box decoratively titled "Lanterne Magique" in gilt lettering - lot 181.

Porcelain figures of lanternists are rare at the best of times. A porcelain figure of a lanternist appears as Lot 180, from Höchst near Frankfurt, Germany. Depicting a traveling magic lantern showman with a faraway look and a heavy stick against robbers on the road, marked "H 34" inside the base, max. height 6 ¾ in., attractive and in good condition.

Stereo viewers were made in a huge range of sizes and shapes. Breker's have several, including a very rare Educa Appareil et Procédé tabletop stereo viewer by Educa, Unis of Paris. Lot 166 is the early first version for twelve pairs of stereo images of 1" x 2 1/2" on 5" x 7" glass plates, complete with all 42 plates (a total of 504 stereo images) of scenic locations in France, focusing ocular box and removable

ground-glass screen, height 17 3/4 in., overall good, stereo images clean.

Lot 180

Lot 166

Another interesting viewer is Lot 168, a Planox *Stereoscope Magnetique* table stereo viewer, c. 1910 by A. Plocq, Paris. For slides of 2 3/8" x 5" in 20-slide magazine, focusing with rack-and-pinion movement, interocular adjustment, one tray and four tone stereo positives, height 18 in., magnetic pick-up and transport mechanism working.

An item of scientific interest is Lot 173, a set of Stereoscopic Test Charts and Stereo Viewer, c. 1900. By American Optical, USA. "Dr. Wells' selection of stereoscopic charts", cat. no. 1965, 19th enlarged edition, with 24 predominantly colored stereo cards of 3" x 7" for stereoscopic visual acuity, with impressed names of the scientists who designed the cards (Kroll, Javal, Hale, Dahlfeld, Wells), with box, and complete with a H C White, USA. "Stereoscope", for 3 1/2" x 7" views.

A similar set was marketed by Keystone View Company of Meadville, Penna, titled 'Eye Comfort "Gamma" Unit' and used by opticians to give eye exercises to patients. In this set the cards are in black and white cartoon format and "when used in a properly-made stereoscope, 'smooth and ease' the co-ordinate action of the two eyes and restore the pleasure of reading and work at the near point and at distance to many who have been forced to forego these pleasureable occupations because of the discomfort they may experience." Circa 1940.

The leaflet adds that they should only be used on instruction of a doctor! - Ed.

The Victor Color Wheel

Victor Stereopticons with color wheels being used effectively in connection with a Religious Pageant.

Religious, educational and fraternal organizations are reviving the use of Pageantry, Cantata and Tableau as most effective means by which the public at large can be reached and touched by whatever story it is desired to present to them.

One of the principal reasons for this revival is the almost universal accessibility of electricity to all such organizations both small and large, making it possible for them to secure the attractive lighting effects which heretofore have only been possible on the professional theatrical stage.

The Victor Stereopticon has been much used in the past as an improvised Flood light or Spot light for throwing various colored lights on such productions but the new Victor Color Wheel does away with such improvised methods and instantly converts the Victor Stereopticon into a flood or spot light machine of professional quality.

The Color Wheel can also be used effectively in lecture work to "tint" or change the color effect on certain slides. A slide can thus be made to change from the effect of full daylight through sunset glow to moonlight.

A great variety of uses will suggest themselves as one uses the Color Wheel, but a few of the more common uses will be mentioned here, We would suggest that for your particular requirements you experiment with a variety of combinations of your lens equipment for differences in distance from machine to platform and different size platforms will require different combinations.

As a general rule, where a full flood light is desired to cover the entire stage it will be well to remove slide carrier and projection lens from machine using only the condensing lenses. The area of the "flood" can be changed by removing one or the other of the condensers and by moving the lamphouse back and forth to secure the size of flood desired. In some cases both condensers can be removed to secure desired effect.

Where it is desired to "spot" a single figure or object, leave the slide carrier in the machine and put mat with desired shape opening between cover glasses and use like an ordinary slide. If a sharp outline is desired use the projection lens just as you would for showing slides.

From a Victor advertising leaflet in the Riley Collection, circa 1948.

See also page 3 and inside front cover - Ed.

Life On the Road

by Terry Borton

Editor's Note: *This article contains some of Terry's reminiscences of his life on the road - some amazing and amusing experiences!*

Kennett Square, PA - Some of my earliest memories are of the magic-lantern shows put on during the 1940s by my father, using a smoking kerosene 1869 Marcy Sciopticon. And some of his earliest memories are of magic-lantern shows put on at the turn of the century by my great-grandfather, using that same lantern.

My father, now in his nineties, lives in a Quaker retirement community here at Kennett Square; we've come to do a little "pro bono" show for the residents, and for him. The wheel turns.

I start with a little introduction in which I trace the history of our show from those given by my great grandfather. I pay tribute to my father, who passed on great-grandfather Carter's boisterous lanternist style to me. I explain that some of great-grandfather Carter's original slides and bits of stage business will be in the performance tonight. Then we start the show, our "Victorian Extravaganza." We pull out the stops. A few of Beale's illustrated stories. Some joyful sing-alongs. And some of great grandfather Carter's wonderful animated slip slides: The roaring tiger. The man with the growing nose. And, of course, the Ratcatcher.

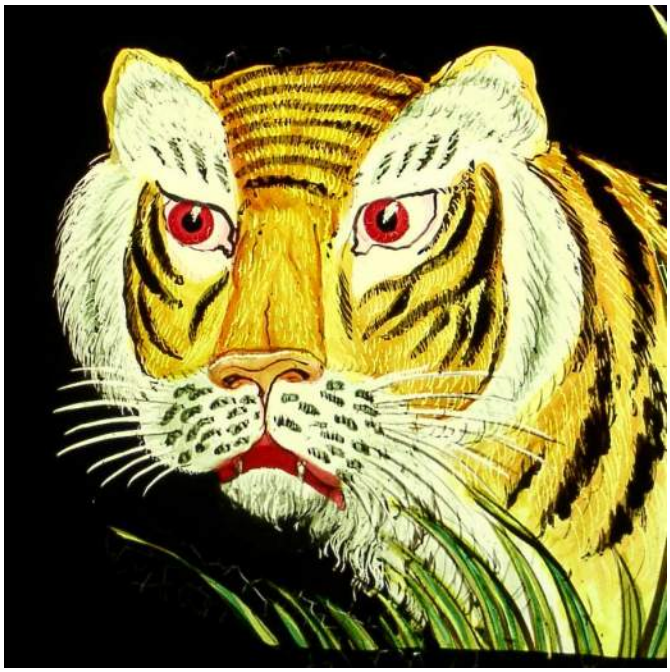
The audience is very appreciative. Afterwards there is a knot of people around us, many reminiscing. Philadelphia was the center of American magic-lantern manufacture and Quakers were prominent in the industry. Many of our audience are old enough to remember something about the lantern or know of someone involved in the business.

One tiny little lady hangs back until the others have dispersed. Then she comes up, addressing me in the Quaker "plain talk."

"I'm so glad to have seen thy show. I feel as though I've finally redeemed myself."

"Redeemed thyself?" I ask, falling into her idiom, one we sometimes used in my childhood. "How can that be?"

"When I was a little girl we lived near thy great-grandfather. My parents took me to see one of his shows when I was about three. I remember the big room; all the strange people. Then everything went dark. A huge tiger leaped on the wall and roared.



Great Grandfather Carter's tiger slide

"I was terrified. I started to scream. Then the tiger looked right at me. His eyes moved! I screamed and screamed. Finally I had to be taken home. I was in disgrace."

She looked at me with a twinkle in her eye. "That tiger you showed tonight was the same one wasn't it? I saw him look right at me. It's taken me ninety years, but thee'll notice, I didn't scream this time.

"It's taken ninety years, but I've redeemed myself."

Minneapolis, MN - What a fine gig this has been! The hotel accommodations were real suites--for a change. Two couches, two TV's, two telephones, even two rolls of toilet paper! We performed at the Minneapolis Institute of Art, which has a beautiful theater in the center of the museum. Everything was perfectly set up for us -- a new, rock-solid table built amid the audience for the lantern, lighting cables already run out to it, a technician to fuss over the sound. Our "Victorian

Halloween" had two performances, both sold out; very enthusiastic audiences. Local collectors came to the shows and then treated us to a delicious home-cooked dinner afterwards. I wish all gigs were like this!

Now we're ready to leave, shepherding the lantern in its giant red shipping crate through the Northeast Air Freight Service. (Note: This was back in the days when we shipped by freight; now we take the lantern as luggage.) Ahead of me in line is a flamboyant character dressed in hip boots and a serape. He's arguing noisily with the freight clerk about the air rates for shipping frogs' legs.

The argument goes on and on. I'm getting nervous about my schedule. Finally they agree on a rate, and I move to the front of the line.

I fill out my paper work; an assistant clerk takes the lantern away to weigh it. While we wait for him to return, I ask the head clerk what the argument was about.

"Oh that guy!" he says. "That's just Frog-Legs Dundee, playing the angles." Then he explains that Frog-legs has a business of catching and shipping frogs. Normally he gets a special rate for botanical specimens, because each city establishes special rates for industries that are unique to it; say a special lobster rate for Boston. But Frog-Legs is arguing that because some of the frogs are being shipped live to restaurants, he ought to get an even better rate, the Live Fish rate, which will save him $25.

I'm fascinated. The clerk warms to his story. Frog-Legs gets most of his frogs in the Spring, when the ponds start to warm up. The frogs come out of the mud and collect in the open places in the ice. Frog-Legs swoops down with a net and the frogs are too cold to jump away.

Dundee's Frogs in happier times, by J. B. Beale

Frog-Legs has a cousin, "Mosquito Dundee" he's called, who specializes in mosquito larvae. . . . . He's trying to get a special rate too. Everybody does.

"Like, . . . what business are you in?" the clerk asks.

"The magic-lantern business," I say.

That stops him. I explain. He thinks hard. "Well," he says, "that is specialized. Maybe too specialized. But I could give you a good rate on those mutton-chop whiskers of yours."

I take a lesson from Frog-legs and start to haggle.

And the result?

The magic-lantern pays full freight. So does the magic-lantern showman. But the mutton-chops ride free.

The Purposes of The Society shall be:

To establish an organization of people and entities interested in the collection, possession, conservation, restoration and maintenance of Magic Lanterns, Lantern Slides and related materials;

To encourage members to share their knowledge of Magic Lanterns, Lantern Slides and related materials with any interested persons or entities;

To coordinate research, catalogue material and disseminate information about the history, uses, development and preservation of Magic Lanterns and Lantern Slides; and

To promote exhibitions and/or shows utilizing Magic Lanterns, Lantern Slides and related equipment, in known methods of use in as historically accurate a manner as possible.

Magic Lantern Society of US & Canada (abbreviated to MLS herein) and Editorial Policy.

The MLS Gazette Editors welcome articles, letters and other contributions for publication. They expressly reserve the right to amend or refuse the foregoing if not in compliance with editorial guidelines. Opinions expressed by an author do not imply those of the editors or MLS, who disclaim any liability for errors, omissions, inaccuracies or the consequences thereof.

The MLS and its editors disclaim responsibility for advertisements, product information, warranties and endorsements that are the sole responsibility of the advertiser or contributor, to whom representation must be made.

Committees/Boards of other societies may reproduce or edit MLS publications subject to the permission of the Editors or, in lieu, the President and as confirmed in writing or by email. MLS welcomes reciprocal arrangements. Constructive comments, including the identification of errors, additional material, correspondence etc., are welcome for publication under MLS editorial guidelines. Contributors should ensure that such material does not breach copyright of a third party or that, where appropriate, the copyright holder gives Rights to Publication in whole or in part.

An author's contribution as published by MLS in any form, including on the MLS website (magiclanternsociety.org), will be the copyright of MLS. Contributors have absolute right to retain their intellectual property rights to the material contributed.

MLS will make available any of its published material, subject to the above conditions, for the use of other societies and organizations provided that does not involve a profit motive. MLS therefore wishes to collaborate with other like-minded organizations in research and publication to encourage interest by members of other societies and of the public at large.

Note: As a Society, MLS does not give valuations nor takes responsibility for advice or guidance, nor implies any form of guarantee for the accuracy or consequences arising from information so given.

The Magic Lantern Calendar – September 2023

Events

16, 2023, ***James Burgess's Magic Lantern Show,*** showing sculptures and props including a complete original Alice in Wonderland magic lantern set from 1905, Hastings Steampunk Festival, White Rock Theatre, White Rock, Hastings, East Sussex, TN34 1JX, UK.

Sept. 17, 2023, ***Tales from the Magic Lantern***, Assembly Hall, King Edward Square, the Royal Town of Sutton Coldfield, Birmingham, Sutton Coldfield B73 6AQ, UK.

Sept. 21, 2023, ***Nellie Bly Around the World in 72 Days,*** magic lantern show by Elliott & Schlemowitz, Magic Lanternists, an illustrated presentation tracing Bly's groundbreaking muckraking journalism exposing the horrors of a mental asylum by going undercover as an inmate, George Eastman Museum, Rochester, NY.

Oct. 4, 2023, ***The Wonderful World of the Victorian Magic Lantern,*** a John Townsend presentation on magic lanterns, slides, and everything related to them, the Armitt Museum, Rydal Road, Ambleside, Yorkshire, LA22 9BL, UK.

Oct. 12, 2023, ***Fantasmagoria: A Night of Ghostly Magic Lanterns****,* by Elliot & Schlemowitz, beginning with a short lecture on the historical roots of Fantasmagoria, followed by the short film *Phantasmagories: The Dark Side of Light,* and an eerie and entertaining magic lantern show inspired by the original Fantasmagorie of Etienne-Gaspard Robertson, Church of the Ascension, 127 Kent Street, Brooklyn NY 11222. More information at https://www.morbidanatomy.org/events-tickets/in-person-fantasmagoria-a-night-of-ghostly-magic-lanterns-with-dawn-elliott-joel-schlemowitz-and-ronni-thomas

Oct. 14, 2023, ***Autumn meeting 2023,*** Magic Lantern Society, The Birmingham and Midland Institute, 9 Margaret Street, Birmingham B3 3BS, UK.

Nov. 2, 2023, ***The Phantasmagoria: the Hidden Workings of an 18th Century Magic Lantern Show,*** Magic lanternist performer Joel Schlemowitz gives an illustrated lecture on the technical and cultural history of the phantasmagoria, Rock Hall Museum, 199 Broadway, Lawrence, NY.

Nov. 8 & 9, 2023, ***The Ragged Trousered Philanthropists,*** a one person magic lantern show of the classic book *The Ragged Trousered Philanthropists* by Robert Tressell, Alma Tavern and Theatre, 18-20 Alma Vale Rd, Clifton, Avon, Bristol BS8 2HY, UK.

Dec. 6, 2023, ***The Wonderful World of the Victorian Magic Lantern,*** a John Townsend presentation on magic lanterns, slides, and everything related to them, the Armitt Museum, Rydal Road, Ambleside, Yorkshire, LA22 9BL, UK.

Jan. 20, 2024, ***Annual General Meeting 2024,*** The Magic Lantern Society, The Musical Museum, 399 High Street, Brentford, London,TW8 0DU, UK.

Apr. 26, 2024, ***Magic Lantern Keynote,*** presented by members of the NW Group, Magic Lantern Society of the US and Canada, Port Townsend Victorian Festival, Port Townsend WA 98368 USA.

Exhibits

Sept. 16-17, 2023, ***The projected image, from the magic lantern to the slide projector,*** the Henri Magron Photographic Center offers an exhibition dedicated to the projected image, Villa Les Tilleuls, Route de Lisieux, 14160 Divers-Sur-Mer, France.

Through Sept. 17, 2023, ***Sarah Sze: The Waiting Room,*** video sculpture / phantasmagoria, Peckham Rye Station, London, UK.

Through Sept. 24, 2023, ***Friday Road Show and Ghibli Exhibition,*** featuring the Ghibli Magic Lantern Tower, Tennoz, Tokyo, Warehouse Terrada B&C Hall, E Hall, Japan.

Through Dec. 2026, ***The Story of the Moving Image,*** includes shadow puppets, Victorian-era magic lanterns, original cameras and more, Australian Centre for the Moving Image, Fed Square, Melbourne, Australia https://www.acmi.net.au/whats-on/story-of-the-moving-image-exhibition/ .

Ongoing, ***The Path to Cinema: Highlights from the Richard Balzer Collection,*** Academy Museum of Motion Pictures, Los Angeles CA USA. 9,000 magic lantern objects collected by former MLS president Richard Balzer. https://www.academymuseum.org/en/exhibitions/path-to-cinema

Online

Magic Lantern Performing Group, Improve your skills every other Wednesday on Zoom. Contact Terry Borton: tborton@magiclanternshows.com

De Luikerwaal Dutch Virtual Museum, https://www.luikerwaal.com/ Magic lantern history, pictures, stories.

Lucerna – the Magic Lantern Web Resource, online database collaboration covering all aspects of magic lanterns. http://lucerna.exeter.ac.uk/

The Museum of American Magic Lantern Shows, 5-minute intro, 10-minute Highlights Tour, 30-minute In-Depth Tour and Kids' Page. www.magiclanternmuseum.com

To add your magic lantern show, exhibition, or other event to our calendar, or to list your show for potential bookings, drop a line to briandrogers@gmail.com.

Classified Advertisements

Wants

WANTED

English collector looking for figurines depicting itinerant lanternists and peepshowmen – examples shown here.

If you have any such pieces that you would like to sell please contact *Mike Smith – kime1944@gmail.com*

Wants

For Sale

Reproduction full-size Zoetrope with six long images and one circular one. Height 14", drum diameter 11 3/8", on turned mahogany base. $200.00.
For more info please contact the Editors.

This page available to members for Sales or Wants. Please contact the Editors

TWO TALKING VIEWMASTER DISCS

The Celluloid transparent record for the sound track.

The front of the reel.